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Special Notice

We are intending the next issue to reduce the number of sample copies which we have been sending out in the past. If those who have been receiving sample copies desire THE LEAFLET to come to their addresses they will kindly send us the subscription price. Those who have not paid their subscription for the past four years may also send us one dollar. Every penny of this money goes into the Scholarship Fund.

The Last May-Meeting of the Latin Club

At the last meeting of the Latin Club, held in May, at the Hotel Albert, the following officers were elected: President H H Bice; vice-president, E W Given; secretary, Archibald L Hodges; treasurer, Eugene W Harter; censor, H F Towle. The club was then addressed by Professor Charles Knapp, who spoke as follows on:

Form in Latin Poetry

IN THREE PARTS—PART I

The writer of the article on poetry in the Encyclopedia Britannica held that "in discussing poetry questions of versification touch the very root of the matter". Again he says, "The theory that versification is not an indispensable requisite of a poem seems to have become nearly obsolete in our time", and again, putting the same thought positively, "many critics are agreed that without metre and without form there can be no poetry". Lastly he remarks, "By the poets themselves metre was always considered to be the one indispensable requisite of a poem". Mr Gummere (Handbook of Poetics, p 1) declares that "metre or rhythm is the distinguishing or necessary mark of poetry. Aristotle and his school maintained that 'invention' was the soul of poetry. The substance, say they, is the main thing. But later criticism asserts that in poetry form (metre) is the principal requisite. A late writer has declared that 'metre is the first

and only condition absolutely demanded by poetry'".

It is not our province to inquire whether these statements are as universally applicable as their authors would have us believe: for Greek and Latin poetry, at least, we must accept them in their entirety, inasmuch as among the Greeks and the Romans poetry was always distinguished from prose by the possession of elaborate rhythmical or metrical form. Cicero says somewhere, *effugimus in oratione poematis similitudinem*. In the third book of the *De Oratore* he discusses at length the part which rhythmical cadence should play in prose. In section 175 he says: "In this connection it is of the utmost importance to note that if in prose the words are so arranged that a complete verse is produced, our writing is open to criticism, and yet we would have the words so ordered and combined that they shall possess a rhythmical cadence, that they shall fit well into the places assigned to them, and that the language as a whole shall be well-rounded". In the *Orator*, sections 179-182, Cicero discusses in a general way the nature of rhythm: in sections 183-187 he asks whether there is such a thing as rhythm in prose, and, if there is, what its nature is; in sections 188-190 he asks what rhythms may be used in prose: and lastly, in sections 191-198, he asks what kinds of rhythm are appropriate to the different kinds of prose. Two remarks at least deserve quotation here: one from section 189 *versus saepe in oratione per imprudentiam dicimus, quod vehementer vitiosum est*, the other from section 194 *aliud enim quiddam est oratio nec quicquam inimicius quam illa versibus, "prose and poetry are sworn foes"*. Harken to the *Orator* again, section 172: "In all the long list of authorities who has greater learning, greater